EPIC SOUNDLAB

SOUNDS AND FX FOR
FILM, TV & VIDEOGAMES

THE FORGE

V1.0

WWW.EPICSOUNDLAB.COM

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The Forge

produced by Epic SoundLab, October 2014.

The Forge is a powerful yet intuitive sample library aimed at Film, TV and Games composers. It is designed to offer a flexible environment to customize every sound and making your own.

Credits

Concept, recording, editing, programming and scripting by Luca Capozzi
Custom 3D graphic user interface design by John Gordon
Additional content by Joshua Crispin (JC prefix)
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Specifications

Advanced User Interface
Arpeggiator
Polyphonic Sequencer
Rhythmic Gater
Unison / Voices Stack
Resonant Delay
Dual Engine Reverb
Over 200 Kontakt patches
Over 3GB of open WAV files (48kHz / 24bit)
MIDI Files
Customize your own samples
Note: Full version of Native Instruments Kontakt 5.1+ is required. Free Kontakt Player is not supported.

Installation

Uncompress the downloaded .rar file in your favourite Sample Libraries folder. Kontakt patches are stored in Instruments folder. Please, remember to keep both files and folder structures or Kontakt will pop-up an error message asking for missing files. In that case, all samples are stored into Samples folder.

If you don't have any program to handle .rar archives, here's a couple of links:

WinRAR for Microsoft Windows

UnRarX for Mac OSX

You need **FULL** version of Kontakt 5.1 or higher in order to properly load this library. Kontakt Player is **not supported**.

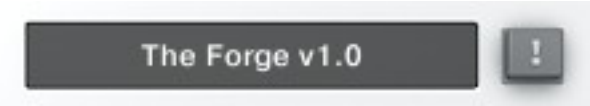
You can use the Files or Database tabs to load our .nki files. Since this is a standard open-format library, you cannot load it under Library tab of Kontakt browser. This section will only load locked “Powered by Kontakt” libraries and the “Add Library” command will not work with this product.

We recommend that you have at least 4GB of RAM, a dual-core CPU and a fast hard drive (7200rpm SATA II or higher) before purchasing this or any sampled Epic SoundLab product.

USER INTERFACE

The Forge user interface is built to be easy to use, keeping you focused on your workflow. Starting from top, you have a **Status Monitor** that will show you the current parameter value. Next you find an exclamation mark button, the **Program Init**, which will reset the current instrument to a default state. The **Filters** section is used to control the behavior of our resonant **Highpass** and **Lowpass** filters. The **Envelopes** section is used to shape the dynamic curves for both filters and instrument amplitude. The big screen in the center is our advanced **Rhythmic Programmer**, which works as an **Arpeggiator**, a **Polyphonic Sequencer** or a **Gater**. On the bottom you find a **selection of effects** (which can be engaged or disabled with a simple double click), the parameters for the **Rhythmic Programmer** and the **Global Parameters** for the current loaded instrument. Check the following chapters to have an in-depth look of each section of **The Forge**.

STATUS MONITOR



The **Status Monitor** shows the current software version and the current parameter value. Just click and turn one of the knobs to see how it works.

The **Program Init** button is used to reset the current instrument parameters to their default values. To prevent accidental resets, you must hold your CTRL (or Cmd, for Macs) and click the button in order to have the program to initialize.

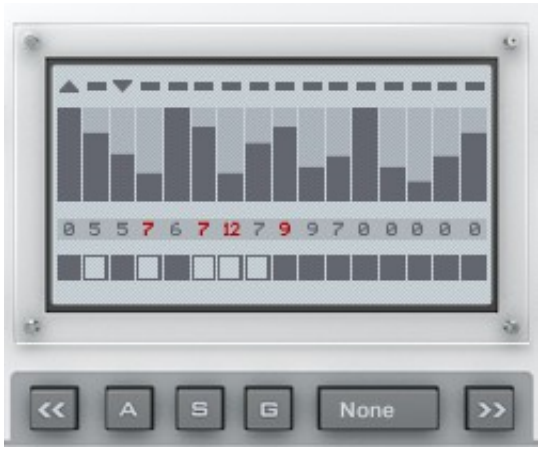
FILTERS

The Forge comes with a pair of resonant filters, useful to shape the timbre of your sound. Although those parameters are found in hundreds of synthesizers, for the sake of completeness let's have a little overview. **Highpass** filter is used to attenuate the low end of the sound spectrum leaving the frequencies higher than the **Cutoff** unaffected. The **Lowpass** filter just does the opposite, attenuating the frequencies that are higher than the **Cutoff** value. Use the Cutoff knob to set the center frequency of each filter. Increase the **Res** (filter resonance) knob to get an emphasis around the filter Cutoff frequency. At higher values the filter will start to ring so... be careful! The **Vel** knob sets the velocity amount applied to the filter frequency. Use this parameter to have dynamic sensitive timbre changes. The **Env** knob sets the **Filter Envelope** amount applied to the cutoff frequency. Use this parameter to change the filter frequency over time. We used 3 different types of Lowpass filters: **Daft**, **Ladder LP4** and **SV LP2**. Daft is our main Lowpass filter, aggressive and sounds great on distorted presets. Ladder LP4 is a classic Moog Ladder Filter emulation, very smooth and warm. LP2 is a 2 pole Lowpass, brighter and very light on CPU. We provided 3 different Init presets (each one with a different Lowpass filter type) you can use to shape your own sounds.

ENVELOPES

In this section you can program the shape of each Envelope Generator for both Filters and Instrument Amplitude. Remember to increase the Env parameter on the filter you want to modulate with the Filter Envelope in order to get a proper effect. Volume Envelope works without any additional parameter.

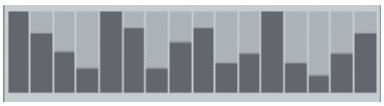
RHYTHMIC PROGRAMMER



In the center section of **The Forge** resides our advanced **Rhythmic Programmer** that can work as an **Arpeggiator**, a **Polyphonic Sequencer** or a **Gater**. The working mode can be selected by pressing **A** for the arpeggiator, **S** for the sequencer and **G** for the gater. The **Arpeggiator** mode works “as played”, meaning that the order of the arpeggiated notes is the same as the notes you actually play. The **Polyphonic Sequencer** mode works in a similar way as the Arpeggiator, but all notes are played at the same time. The **Gater** mode only affects the sound amplitude, so only the last row of the Rhythmic Programmer must be taken in consideration. Let's have a look to all the parameters:

Octave Jump

Use the **Octave Jump** row to quickly increase/decrease the pitch of each step by 1 octave.



Step Velocity

The **Step Velocity** is a classic velocity table where you can set the velocity amount for each step. It works in conjuction with Vel knobs you find on Filters and Master sections. The pattern can be shifted using the Pattern Shift buttons you'll find at the bottom edges of the Rhythmic Programmer.

Step Tuner

Use this row to increase/decrease the pitch of each step by semitones. Red numbers are negative values. The **Step Tuner** works in both Arpeggiator and Sequencer modes.

Gater

Select the **Gater** mode and use this row to program your pattern. Dark squares let the signal pass and white squares chops the audio at double the sequencer speed. This means that if your sequencer rate is 1/16th, the gate will stop the sound for 1/32nd and let it pass through for the next 1/32nd of the selected step.

Rhythmic Programmer Parameters

Use the buttons located at the edge of this section to shift the pattern on the **Step Velocity** table. Select the Rhythmic Programmer mode by clicking one of the 3 letters: A for Arpeggiator, S for Sequencer and G for Gater. The little menu next to the Gater button is used to compensate some of the sync issues you usually find in Kontakt. If ever needed, select the plugin type you are currently using, to improve the sync between your DAW and The Forge.

EFFECTS AND PARAMETERS

The lower section of **The Forge** interface contains a selection of effects and the general parameters for both the Rhythmic Programmer and the instrument. You can turn an effect on/off just by double clicking on its label.

Distortion

The **Distortion** unit is very gritty and aggressive, combining a British amplifier with a voice-level bitcrusher.

Controls
Tone: Adjust the midrange frequency response
Drive: Increase the pre-amp gain
Dirt: Reduce the bit rate of the sound, increasing harshness and dirt.
Out: Output gain

Saturation

The **Saturation** unit features the high quality algorithm of Kontakt saturator resulting in a warm and, in combination with the Distortion unit, aggressive sound. Due to the nature of the effect, the signal will be slightly compressed, resulting in a lower volume. Use the Output knob to compensate this behavior.

Controls
Drive: Increase the saturation amount
Out: Output gain

Punch

The **Punch** unit features a transient shaper, a kind of compressor used to control the attack and the sustain portion of a sound. It is best used with drums, percussions, impacts, guitars, pianos and other sounds with a fast attack. Both controls are bipolar, so you can emphasize or attenuate the selected feature.

Controls
Attack: Adjusts the attack portion of a sound. Increase to add punch; decrease to soften a sharp attack
Sustain: Adjusts the sustain portion of a sound. Increase to add body; decrease to reduce tail

Equalizer

A analog emulated 4-bands parametric equalizer. **Low** and **High** are shelf type, while **Low Mid** and **High Mid** are bell type.

Controls
Low: Boost or attenuate the low end at 160Hz
Low Mid: Boost or attenuate the low-mid frequency range at 700Hz
High Mid: Boost or attenuate the high-mid frequency range at 2kHz
High: Boost or attenuate the high end at 7.5kHz

Resonant Delay

The **Resonant Delay** unit combines a delay based tunable resonator and a tempo synced stereo delay. The resonator is very useful to create droning notes and “metallic” reflections. This is a send effect, so the effected signal is added to the dry signal.

Controls
Tune: Adjusts the resonator pitch. Check the Status Monitor for both frequency and closest note name.
Res: Adjusts the resonator emphasis. Higher the value, longer the ring duration
Time: Sets the stereo delay time in multiples of 1/16th
Fbk: Sets the stereo delay feedback amount
Stereo: Adjusts the delay ping-pong effect between the stereo channels
Send: Output gain

Dual Reverb

The **Dual Reverb** unit combines two IR based reverbs able to create very unique sounds. The **Body FX** includes a range of short and unusual impulse responses that you can use to dramatically change your timbre. The **Reverb** section features a selection of reverberant spaces.

Controls
Body FX: Selects the impulse response of the Body FX section
In: Adjusts the input signal gain
FX: Adjusts the balance between the dry and wet signal.
Size: Adjusts the duration of the current Body FX impulse response
Send: Reverb section output gain
Reverb: Selects the impulse response of the Reverb section

Sequencer Parameters

In this section you can set the rate and steps of the Rhythmic Programmer. You can also reset the Programmer to its default state by CTRL (or Cmd for Mac) clicking the **Reset** button.

Master Section (General Parameters)

In this section you can control all the parameters that affects the instrument.

General Controls

Volume: Adjusts the volume, in decibels, of the instrument. Due to The Forge signal path, this parameter can affect the sound of some effects.
Pan: Adjusts the balance of the sound on the stereo field
Vel: Adjusts the velocity amount applied to the instrument's volume

Voicing Controls

Stack: Increase the number of voices per note played at the same time. Note: CPU usage will be increased
Interval: Adjusts the separation, in cents or semitones, between the stacked voices. Use cents to achieve a classic unison (or SuperSaw) effect, or semitones to create chords or ensembles.
Spread: Pans the voices through the stereo field
Random: Delays the note start time in milliseconds
Mono: Sets the instrument as monophonic with key retrigger (great for trills)

INSTRUMENTS

The Forge comes with over 200 instruments sampled from acoustic, electronic, synthetic and sound designed sources. Instruments where Modulation Wheel is assigned are tagged MW at the end of the file name.

CATEGORIES:

Drones
A collection of unique sounding drones and textures created with a wide range of techniques and sources.

Drums
Acoustic and designed drums. The **Bass Drums** comes both as individual elements (played with different beaters), **Kit** and **Ensemble Kit**. This last uses the **Stack** parameter to emulate an ensemble. Use **Ignite Drum** and **Flash Drum** to increase “epicness” of your track. Flash Drum is best played at D4, layered with a snare.

Impacts
Those heavy sounding hits and smashes we all love. The layers used for **Morphed Hit KIT** are available in **Impact KIT**.

Loops
A collection of melodic, rhythmic and warped loops.

Melodic
Useful instruments to add melody and harmony to your tracks. Most of them comes from acoustic sources, while **Space Soprano** and **Star Choir** are totally synthetic.

SFX
Some nice tools to play with. The **aIR Tool** instrument features a nice technique involving broadband noise through an impulse response. Tweak the Body FX settings in this instrument to create ambience layers.

Sweeps
Risers, downers and über horns.

Synthetic
A broad collection of synthetic and hybrid sounds, ranging from basic synth oscillators to circuit bent devices, heavy basses, pads, arpeggios and much more.

Tuned Percussions
Acoustic tuned percussions, mostly from unusual sound sources.

ABOUT AUTOMATIONS

In **The Forge** no automation has been hard-coded. This means that you are free to assign any controller to any knob of the interface just by right clicking on it and moving a controller on your MIDI keyboard, or via the **Auto tab** in Kontakt interface. Please refer to Kontakt User Manual, Chapter 12.7, for more details about the Auto tab.

CREATE YOUR OWN INSTRUMENTS

Due to its design, **The Forge** can be also used to create your own instruments by using your own samples or The Forge factory samples. We provided three INIT instruments each one featuring a different lowpass filter. The **Default Init** instrument is the main one we suggest to use. Use **LP4 Init** if you want a warmer analog filter or **LP2 Init** for less CPU consumption. Please remember to not delete the default group you'll find into any **Init** instruments, or **The Forge** will not properly work.

In order to create your own instrument you have to:

1) Open one of the three Init Instruments
2) Rename the instrument, or it will be overwritten when you'll save
3) Click on the wrench icon, in the top left corner of the GUI
4) Click on Mapping Editor and drag your samples into this window
5) Click the wrench again
6) Tweak the knobs and save

Please, remember to save your own instruments (or modified factory presets) into the provided **"Instruments – User"** folder. In this way your sounds will not be affected by the future updates of our sound library.

Please refer to Kontakt User Manual, Chapter 16, for more details about sample mapping.

Thank You

We wanna thank you for buying **Epic SoundLab The Forge** sample library.

We hope you will enjoy it as much as we did.

If you have any question, concerns, technical issues or even for just say 'Hello', get in touch with us at:

info@epicsoundlab.com

or checkout our site at www.epicsoundlab.com

Cheers,
Luca

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